



University of Agronomic Sciences and Veterinary Medicine of Bucharest
Faculty of Horticulture

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The memory of the urban space related to the Magheru
boulevard within the historic and cultural context

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*"The
landscape
designates a
part of the
territory
perceived as
such by the
population,
whose
character is
the result of
the action
and
interaction of
nature and/or
human
factors"*

*Cap 1, art 1 European
landscape convention,
2002*

SE VINDE..TOATA



Why the theme of memory in the urban space?

The fundamental concept of this project is how the **memory** of the landscape can give its **identity**.

The urban context of the Magheru axis played an important role in the artistic and cultural activity of Romania in the 80s.



- The motives for this project:
- The *value of the memory* of the urban space;
 - The promotion of relevant, *forgotten spaces* on the verge of extinction;
 - The discovery of *alternative routes*, adjacent to the boulevard.

The project site in different visions

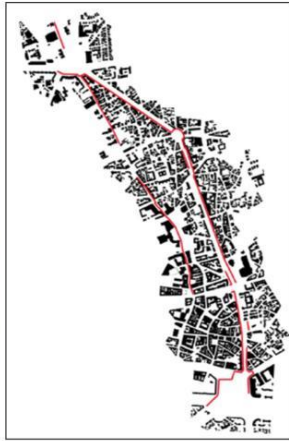
Considering the atypical context of the project, the case studies carried out for its realization were mainly based on theoretical and biographical novels, Bucharest literature, art and culture articles.

A first work on the basis of which I started the study is

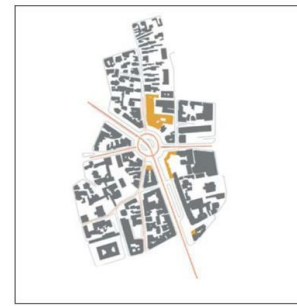
Maria Duda's doctoral thesis:

"Reality, expectations, offer. The current Bucharest public space".

This paper discusses the public space existing in the collective and individual minds of the inhabitants, the way these spaces are perceived, their current state and studies based on the projects proposed over time.



Conectorii spațiilor publice centrale bucureștene: ilustrare grafică a gradului de accesibilitate al clădirilor și spațiilor (de la alb- deschis public, la grenă-abandonat, scos din circuitul utilizării), (stg.); ilustrare a trotuarelor agreate pe traseu (mențiune: harta a fost realizată în 2013, înaintea reabilitării trotuarelor de vest ale blvd Magheru), (dr.), (v. Anexa 22).



Piața Romană-configurație actuală.

Cu galben sunt marcate clădirile morfologic reprezentative: ASE, la coloane, blocul Turist.

Cu roșu sunt marcate direcțiile de trafic auto (v. Anexa 6).



Piața Universității - configurație actuală.

Cu galben sunt marcate clădirile morfologic reprezentative: Universitatea, blocurile semicirculare. Cu roșu sunt marcate direcțiile de trafic auto (v. Anexa 10).

"According to studies from 1976, resumed in 2011, the perceptive delimitation of the center from the point of view of urban users stretches from Piața Victoriei to Piața Unirii."

"Lascar Catargiu Boulevard, Magheru Boulevard, [...] make up the double axis of the promenade between the representative squares of the city: Piața Victoriei, Romana, George Enescu and Revoluției, Universitate, Unirii. Although along the evolution of the city these arteries have acquired an identity connotation due to both commercial, cultural and administrative-political functions, as well as due to the high quality aesthetic character, either through individual buildings or through continuity of architectural language, in recent years it stands out the tendency to obscure the characteristic strings."

We can observed that the Magheru Boulevard is included in the category of relevant and valuable axes of the city.

Extrase relevante sitului din lucrarea de doctorat

Another project in which the fabric related to Magheru Boulevard is integrated is **the Integral Urban Development Project (PIDU)**, initially in 2010.

This project is based on the **TUB (TransCentral Urban Bucharest)** project, which proposed pedestrian routes and bicycle tracks in order to connect the most prominent public spaces and tourist attractions of the city center.

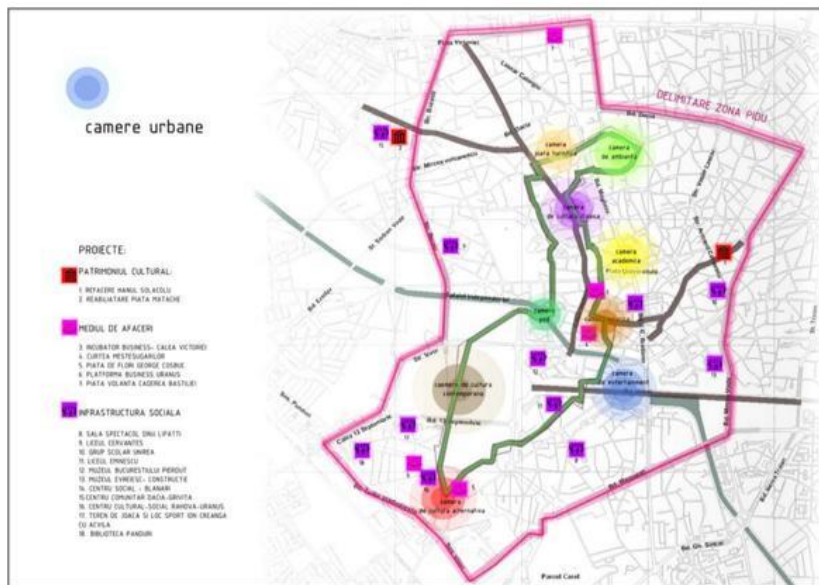
In the context of the project, you can find the following proposals for areas on our site:

-Universitatii Square receives the role of "academic room"

- The Romanian market is excluded from the central identity circuit, but it is proposed as a subject for the systematization of traffic.

The former Tache Ionescu Square is proposed as the "public carpet" in which the indispensable functions will be hidden "under pressure".

-The tissue between Piata Lahovari and Icoanei garden is proposed as an "ambient room".



Harta camerelor urbane, cu delimitarea ariei de intervenție PIDU, www.centralbucuresti.ro, (v. Anexa 88)

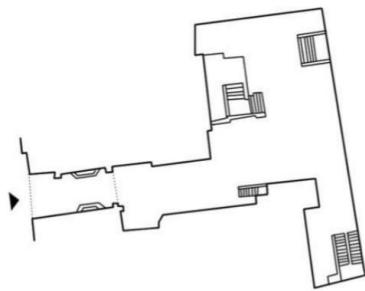


Maparea fazelor de intervenție: faza 1, cu roz, faza 2, cu albastru. Spații cu presupusă intervenție minimă sunt Piața Lahovari, Parcarea Icoanei, parcul Sălii Palatului, Piața Constituției, parcuri subterane în zona Izvor și vizaviul, Domnița Bălașa. www.centralbucuresti.ro (v. Anexa 89)

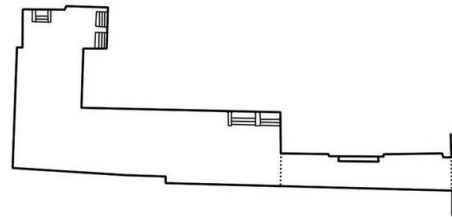
Another relevant work for the interview site is Andrea Boldojar's book *"Bucharest Courts: The Hidden Potential of Urban Morphology"*.

This provides a historical and morphological analysis of the evolution of Bucharest courtyards and manages to classify these spaces in the form of an architectural guide.

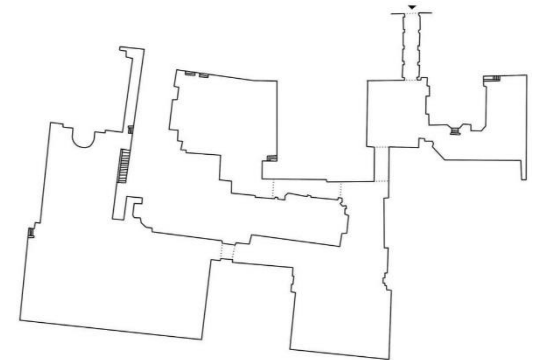
This guide provides a theoretical basis on the morphology of the courtyards that we have to deal with throughout the site.



Strada D.I. Mendeleev 28-30



Strada Pitar Moș 19



Extrase relevante

In the existing context, a relevant base for the issue of the intervention is represented by the publishings in recent years on the topic of the loss of cultural and historical values of the city.

An example is Edmond Niculusca's article "*Magheru Boulevard, an edge of the city*" published in March 2020 in Dilema Veche.

It captures the sad, deserted, desolate image of the boulevard and the way in which its value continues to be lost. The main problem, the one that is really behind the current reality, can be found right in the first lines of the article:

"The state of the boulevard would disturb us all if we hadn't succeeded in the strange Bucharest urban consensus of staring blankly more and more often."

But as getting around the blocks, we can find right behind the walls places that people use and hide from the agitated front.



An artistic and cultural agglomeration

In order to be able to look at the cultural aspect that surrounds the boulevard, the most important thing is to understand what were the places and events relevant to it.

Some of the most important locations were:

- Simu Museum, pre-war, classic museum;
- The Bratianu settlements, the center of the avant-garde;
- Amzei UAP area;
- The Faculty of Design in the 1960s;
- Horizon Gallery;
- The Dalles Hall;
- The Ion Mincu Institute;

And some of the relevant events and exhibitions were:

- "Bucharest in plastic art" at the Simu museum-1953;
- Geta Bratescu in the context of the Romanian neo-avant-garde;
- "Art and energy" at Orizont Gallery-1974;
- "Art and the city" – 1975;
- "Highways of socialism"- 1978;

These exhibitions and events outline the artistic character of the area.



Accident in Amzei Square, 2014,
R. Tolici



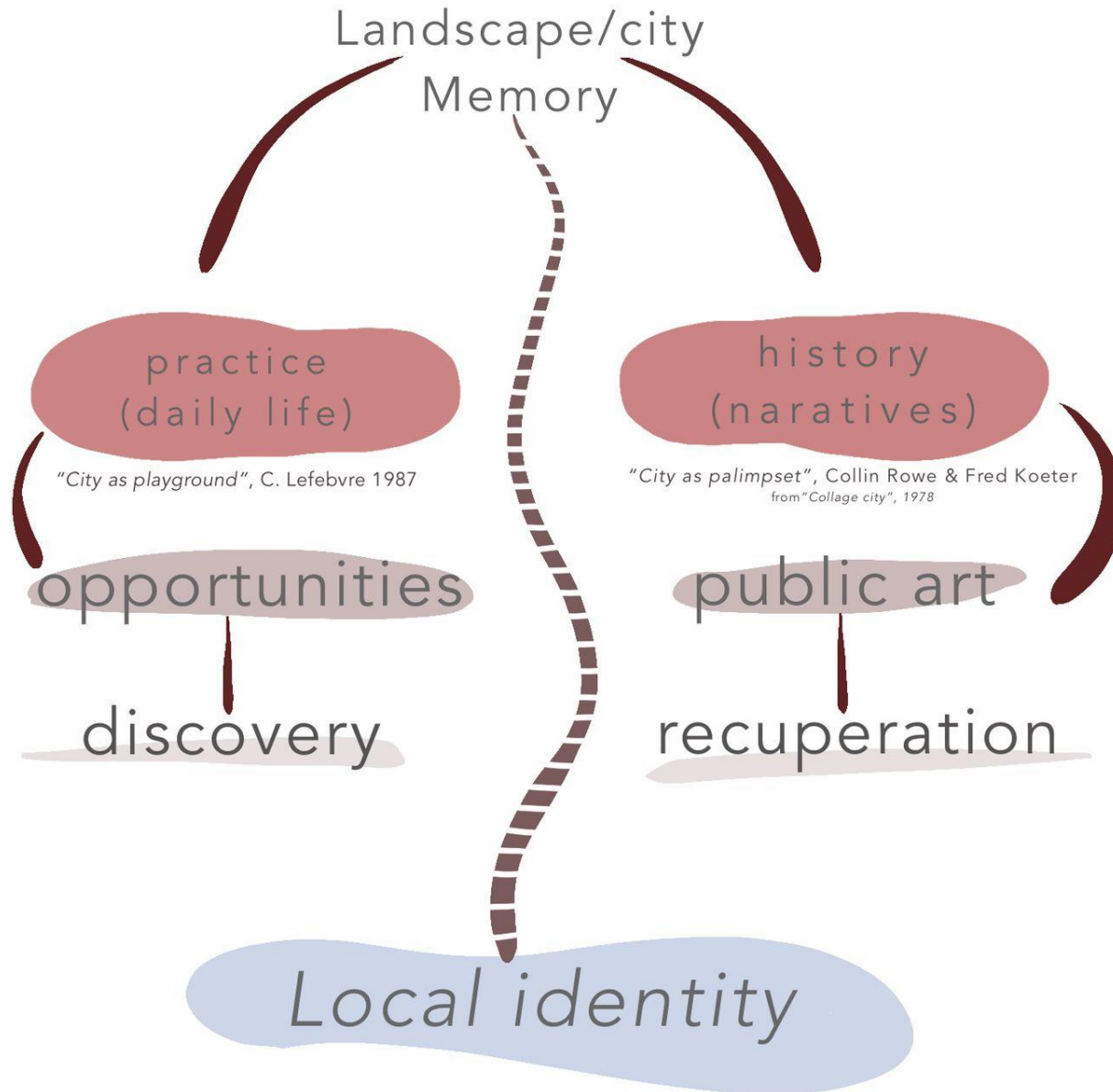
M.H. Maxy, Milita Patrascu



Sala Dalles



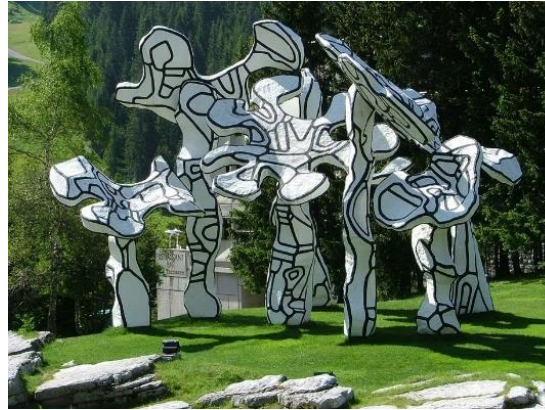
Geta Bratescu *Magnetii*,
1947



Study case: landart in the public space

Le Boqueteau des 7 arbres , 1988

In Flaine, the whiteness of the Boqueteau stands out against the backdrop of the mountains and stands out in a very contrasting way, taking root, depending on the season, sometimes on the mountain pastures, sometimes on the snow. The 7 trees, painted black and white, follow the lines of the Hourloupe. Composing a monumental work, placed at the top of a hill, they dominate the Forum and dialogue with the "true" nature and the geometric architecture of Marcel Breuer. They are called "The Butterfly, the Bulb, The Grand Lobé, The Antenna, the Inflected, the Plane Deployment Tree and the Sun".



<https://www.centredartdeflaine.com/oeuvres/boqueteau-dubuffet>



© Andrew Lawson

<https://www.littlesparta.org.uk/>

Little Sparta, 1966

Set in the Pentland Hills, near Edinburgh, Little Sparta is Ian Hamilton Finlay's greatest work of art. Finlay moved to the farm of Stonypath in 1966 and, in partnership with his wife Sue Finlay, began to create what would become an internationally acclaimed garden across seven acres of a wild and exposed moorland site.

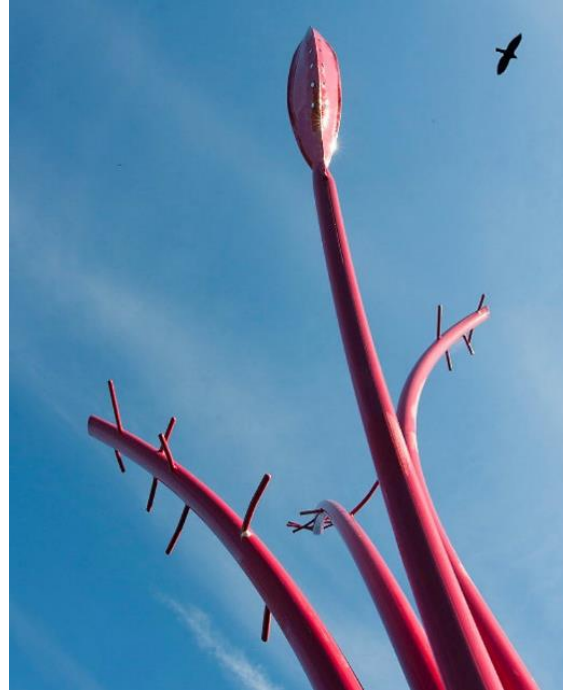
Collaborating with stone carvers, letterers and at times other artists and poets, the numerous sculptures and artworks created by Finlay, which are all integral to the garden, explore themes as diverse as the sea and its fishing fleets, our relationship to nature, classical antiquity, the French Revolution and the Second World War. Individual poetic and sculptural elements, in wood, stone and metal, are sited in relation to carefully structured landscaping and planting. In this way, the garden in its entirety is the artwork.

Stacy Levy's artwork in the urban setting

Levy's installations highlight natural processes and their relation to urban settings. Levy works in sculptural media that portrays ecological patterns and processes. Her outdoor installations have been featured around the nation, each work environmentally-friendly and adaptable to its natural surroundings.

Avian Horticulture, 2015

Installed in Hazeldale Park's mowed grass landscape, three sets of brightly-colored poles provide spots for birds to perch and leave their seed laden droppings. These seeds take root and create a new population of tree and shrub species. Over time the landscape will diversify and become more complex. The lawn beneath each set of poles is scheduled to receive different kinds of landscape maintenance by the Tualatin Hills Park and Recreation staff. Beneath the first set of poles, mowing continues as usual; this set acts as a control group.



Dendritic decay garden, 2010

This project harnesses freeze/thaw cycles and the destructive power of plant roots to break down remnant industrial hardscape in Washington Avenue Green, the first in a series of parks planned for the bikeway running along Philadelphia's side of the Delaware River. The site's design links economic and ecological efficiency. While mechanical removal of the entire concrete and asphalt surface would have exhausted the project's budget, here the natural processes were orchestrated to do the work of decaying the landscape over time. These glass insets are dry reminders of the drops of rain that facilitate the plant's growth.

The visual tool of Daniel Buren

He moved from working with paint (1965-67) to working with space and its context. All his works are now conceived specifically for the space, context and features of the host venue and are created in situ, be that in a public space or in a museum or art gallery.



Les Deux Plateaux, 1986



25 Porticos: The Colour and its Reflections, 1996



Sur les Murs, 1971

*"stripes are
boring... the
reason I use the
stripes is
because it is
absolutely
meaningless"*



Peinture suspendue [Acte II], 1972

Where is the site in the city?

General Gheorghe Magheru Boulevard is located on the North-South axis of Bucharest, connecting directly to km 0 of the Capital.

It extends over a distance of approx. 2km from Piata Romana to Piata Uiversitii and annexes valuable streets such as str D.I. Mendeleev, str. George Enescu, str. Arthur Verona, Pitar Mos str., Academiei str., Batistei str.



La nivelul orasului



La nivelul zonei centrale



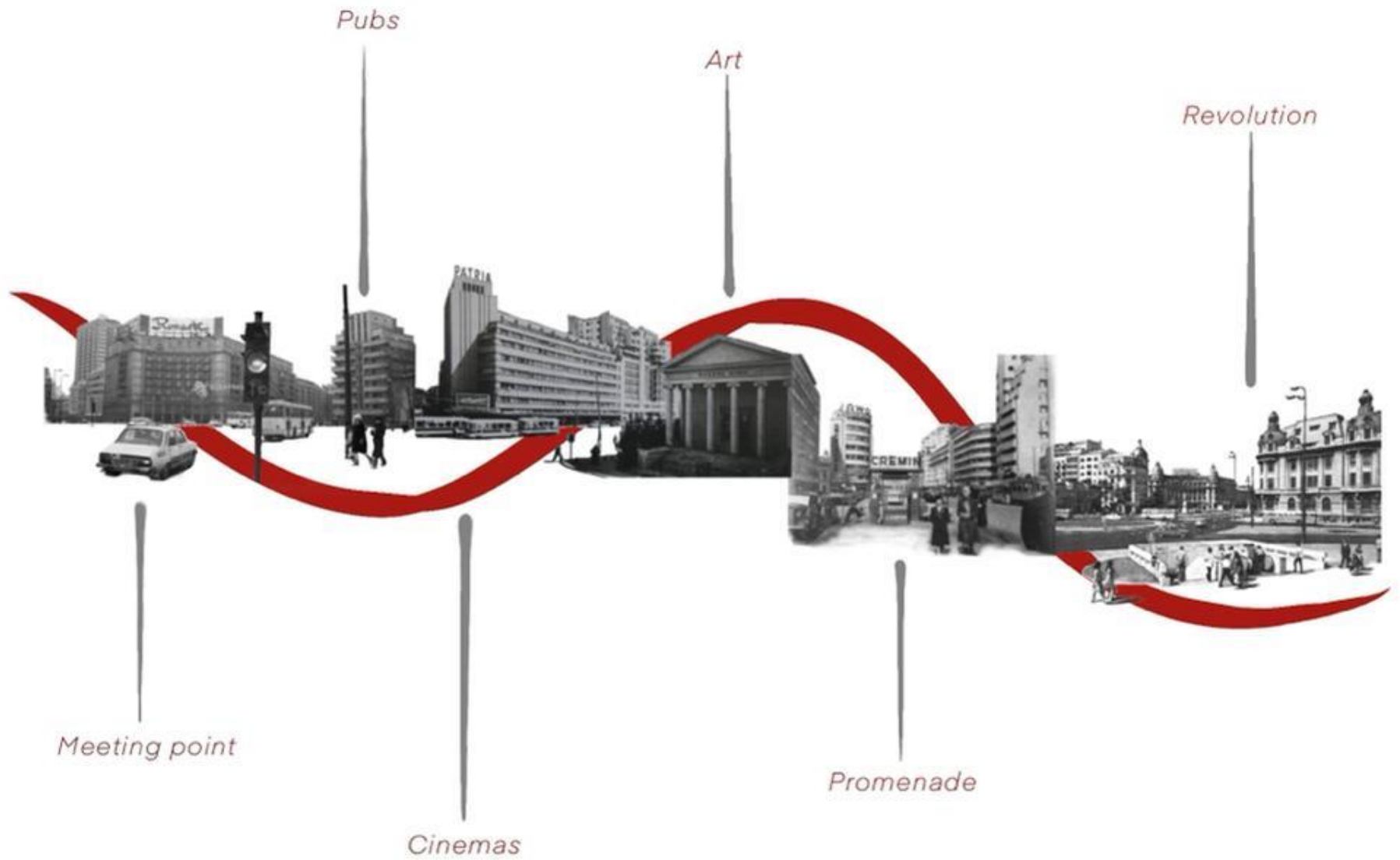
Overlay plans 1991/1911



This overlay of plans aims to demonstrate the evolution of the tissue in 90 years.

The axis between Piața Romana and Piața Universității represented a modern artery for which many changes took place.

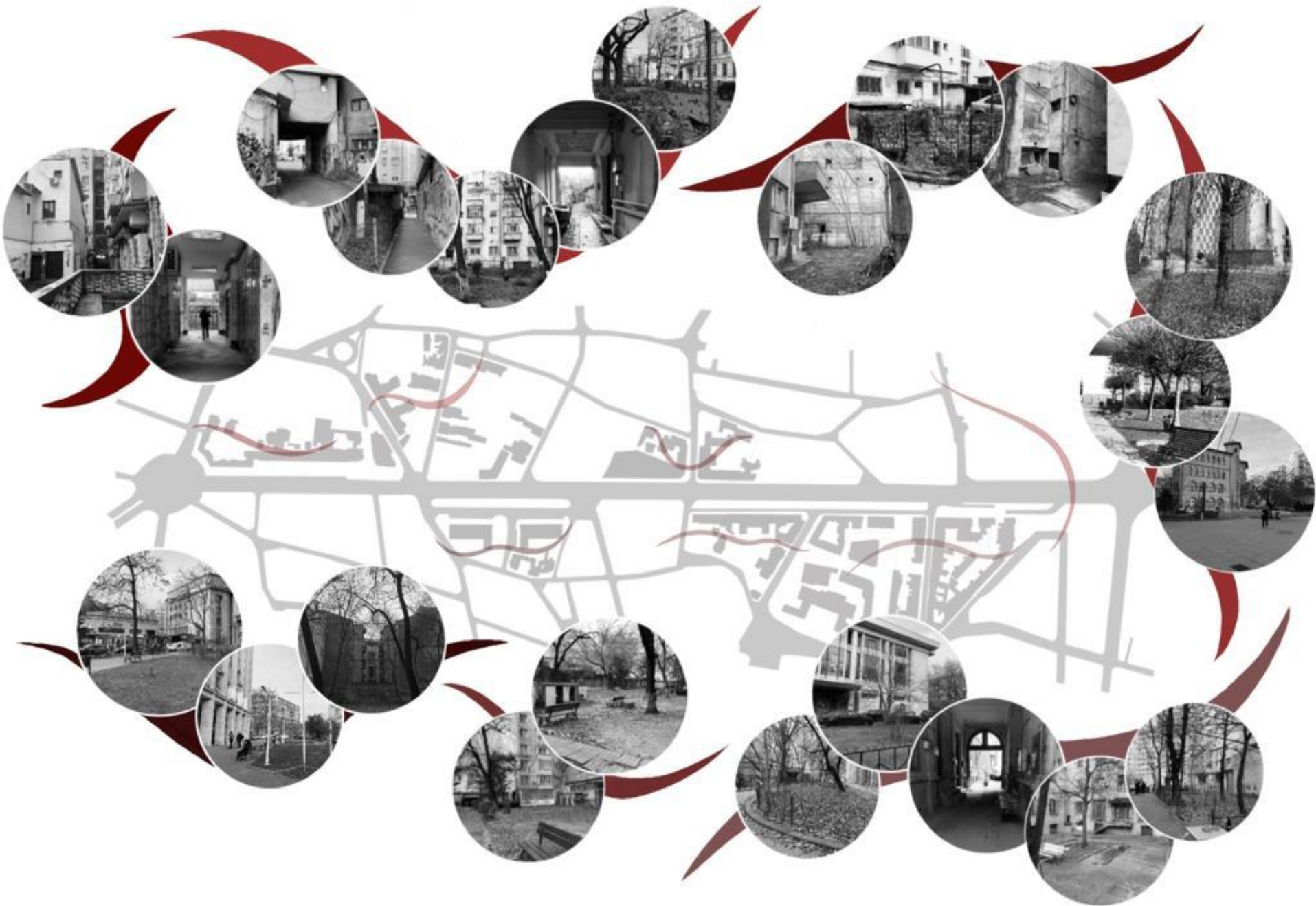
Images of the past



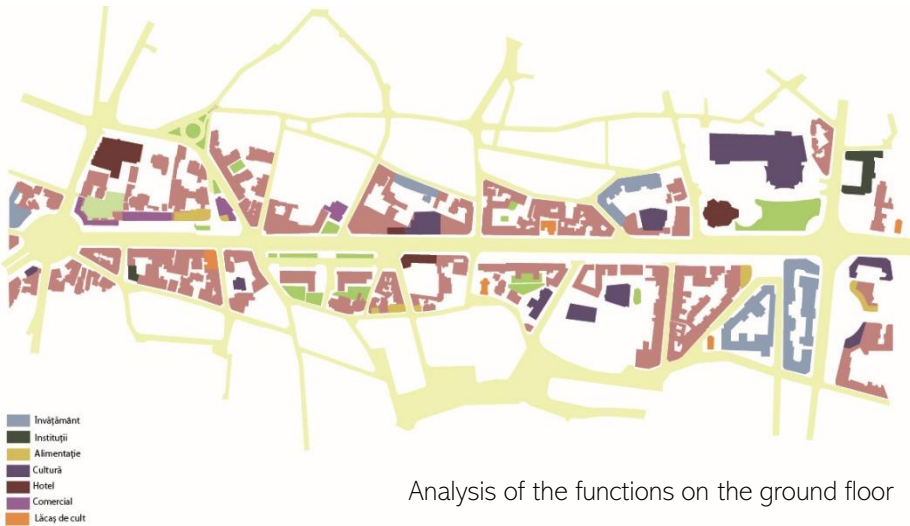
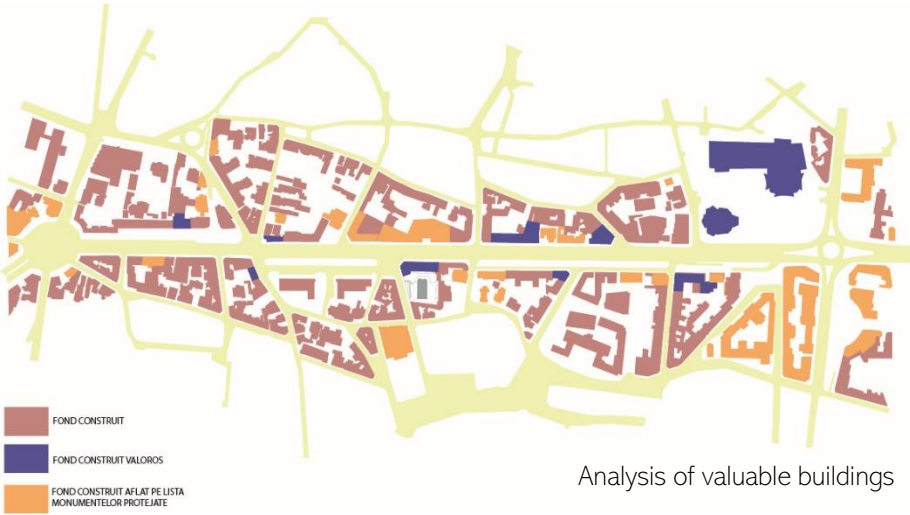
General plan



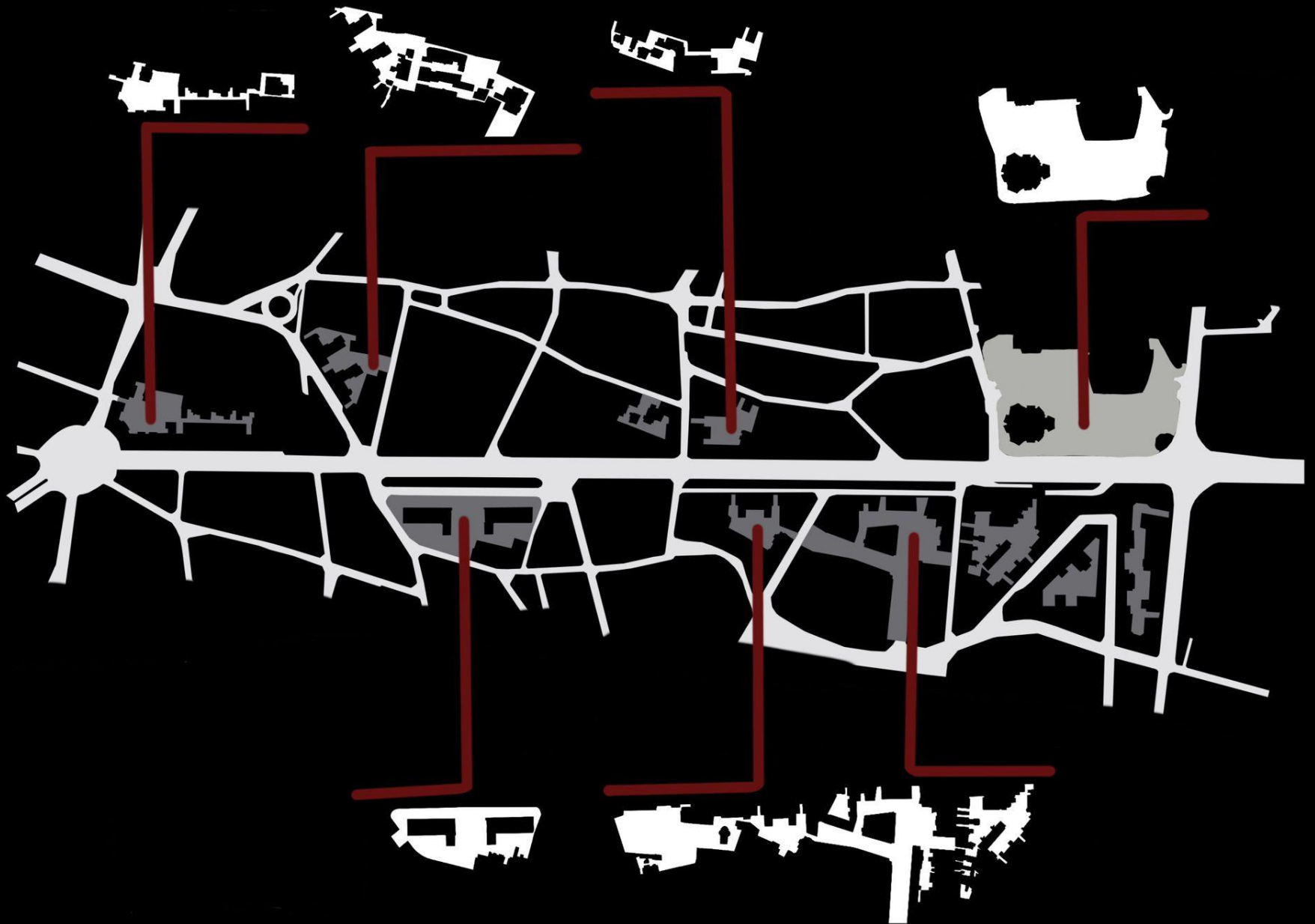
Visual analysis of the intervention site



Relevant analyses



The intervention areas taken out of context



S.W.O.T. analyse

Strong points

- The position of the site in relation to the city;
- Easy access to intervention areas through gangs and quite spacious streets;
- The historical-cultural value of the urban space;
- The existence of valuable landmarks.

Weaknesses

- Abandoned spaces, both on the boulevard, as well as behind;
- Limiting access through senseless fences;
- Lack of equipped parking lots;
- Lack of interest in valuable spaces.

Diagnostic

The site presents major visual problems due to the lack of interest in the emblematic spaces that have been left in ruins. Also, the courtyards and alleys that create easy accesses and alternative routes are crowded with cars and pointless fences.

Vision

- Opening the courtyards and freeing them from cars and other unnecessary objects to create passages and a much more pleasant atmosphere.
 - Elimination of improvised parking lots
 - Creating alternative routes through the courtyards of the blocks;
- The creation of subtle installations that will bring back to life the memory of the space;
- Reinventing the spaces with great historical and cultural value.

Mission

Cleaning the site of all asphyxiating elements and highlighting the true value that was lost over time.

Strategie



Legenda

- Amenajarea unor aliniamente de arbori specifice caracterul bulevardului
- Zone de intervenție
- Spații cu potențial de revitalizare
- Amenajarea cailor de acces și a gangurilor
- Trasee posibile
- Amenajarea unei parcuri subterane
- Spații potențiale pentru amenajarea structurilor de landart

Project sketches

Piata Romana area

Creating a more pleasing park
behind the blocks



Project sketches

G. Enescu street

Enlarging the square and connecting it to the pietonal street while keeping the access on the street for the riverans



Creating a bigger green space

Creating a singular corner to ensure better pietonal access on the street

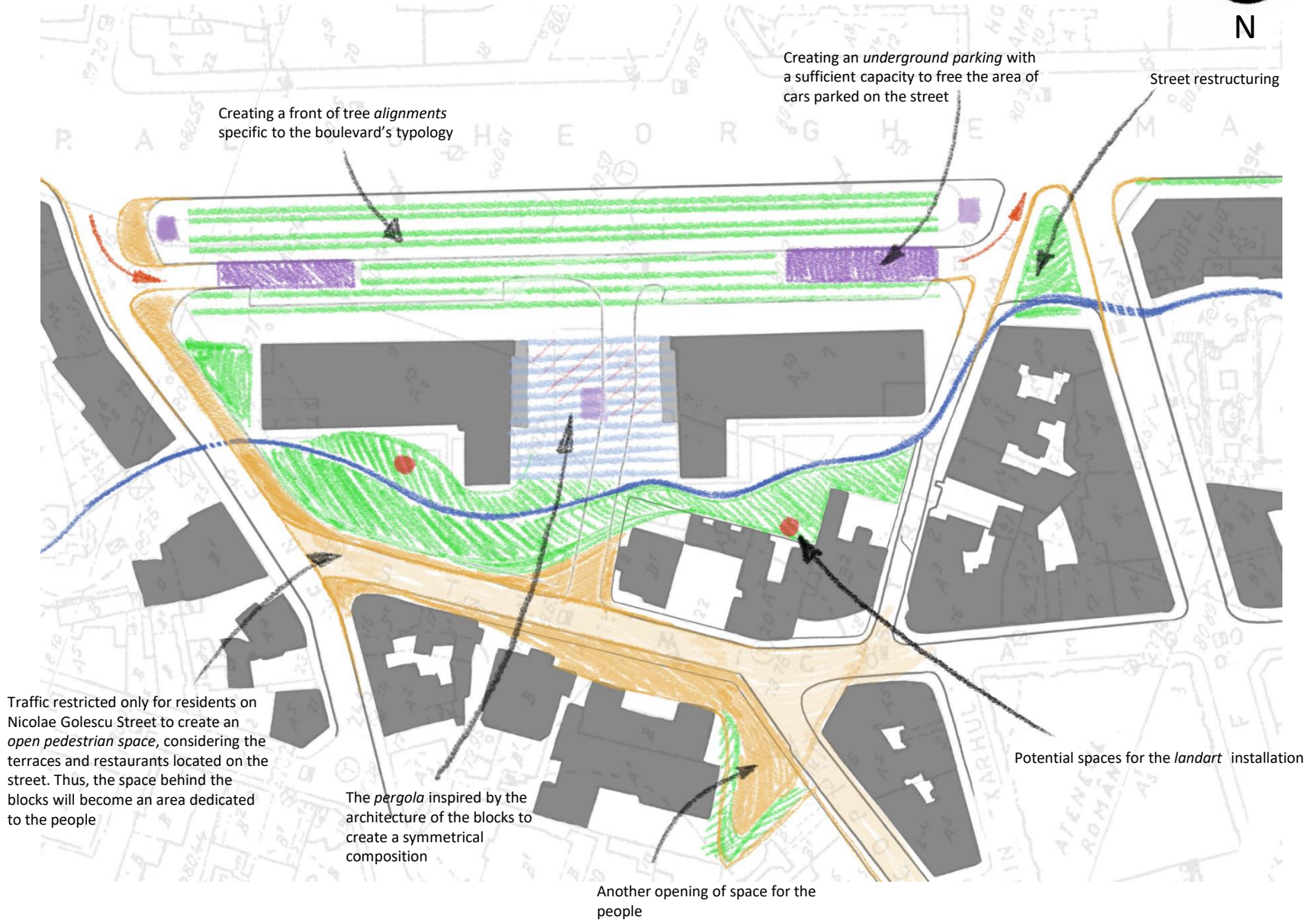
Bringing back the purpose of the Carturesti square

Project sketches

Eva buildings area



N



Mulumesc pentru atentie